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his return, he was appointed Grand Marshal of the palace in 1652, and the very same year was commanded to paint two portraits of the Infanta Maria Theresa, and, as we have seen, a third in the following year. The Museum painting is an example of his third period, painted after his return from his second visit to Italy. He was then at the height of his skill and knowledge of technique. His mastery of form and atmosphere at this time is the despair of painters. One marvels at the simple but speaking eyes, at the masterly drawing of the hoop dress, which stands forth in all the reality of its stiff form. One is astonished at the receding background and the ease and assurance with which the ruff, the cuffs, and bows have been punctuated with red strokes or dashes. All is done in an apparently artless manner and with the simplicity and serenity of a master hand. There is no complexity of color scheme or laborious mixing of pigments, for three or four colors suffice. Any earlier dryness and hardness of color, any over-definition of values, by which persons more familiar with his earlier pictures expect to recognize and identify his later paintings, have been left behind, and the master has reached the truer stage of light radiation. Indeed his rendering of the exact relations of light and color is almost incredible.

His countrymen say that he was by this time long-sighted, and they speak of his summary (*abreviada*) style and of his use of long brushes and liquid colors; but if he were long-sighted surely he was so in the mental and not in the physical sense. He certainly had handicaps, for his position as Grand Marshal of the palace involved him in duties both onerous and exacting. It is generally thought that his death in 1660 was hastened by the arduous task of arranging early in that year the great establishments on the Island of Pheasants in the Bidasoa on the occasion of the marriage of Maria Theresa to Louis XIV of France. C. H. H.

Recent Acquisitions of the Print Department

THE Museum may well be proud of its recent acquisitions of prints, which, added to the prints already in its possession, make this collection rank in quality with the five great print cabinets of Europe.

In obtaining fifteenth century prints, increasingly rare and difficult to secure in good impressions, the Curator has been particularly fortunate this past year.

Among the Italian masters, Cristofano Robetta (1463-1522) merits special attention. Many of his prints are adaptations and copies, while fragments of background in some of his plates are strongly affected by Dürer, whose influence was just beginning to be felt in Italy. But it is in his original prints that Robetta is most pleasing, and in his "Adam and Eve"¹ the full beauty of his work

can be appreciated. Hind lists four impressions only of the first state of the "Adam and Eve"; this one has been described as "the finest known," and, in all probability, correctly so. Though Jacopo de' Barbari (1440-1515) worked for some time in Nuremberg, his engravings are essentially Italian in spirit, and not greatly influenced by Northern models. "The Redeemer,"¹ with little cross-hatching, is in Jacopo's early manner. All his prints are very rare, and it is still rarer to find one of such quality as this. A very fine copy of "The Scourging of Christ (with landscape background),"² supplements the engravings by Andrea Mantegna (1431-1506) and his School already in the collection. Mantegna's influence was strongly felt by numerous contemporary engravers, and among these was Giovanni Antonio da Brescia (flourished circa 1500). His "St. Barbara"³ is a very rare and delicate plate and is not mentioned in the British Museum Catalogue.

It was not until nearly the end of the century that any engravings seem to have been produced at Milan, but it is at this period that we find a most interesting group closely related to the Milanese school of illumination, as seen in the *Sforza Book of Hours*. The "Head of Christ"⁴ is undoubtedly by the Master of the *Sforza Book of Hours*, and is an engraving displaying much austere simplicity and charm. The "Landscape with two men, one playing a lute"⁵ is by an anonymous Veronese engraver who flourished about 1470, and whose style is similar to that of the E series of the so-called Tarocchi cards. The character of the figures and costumes is reminiscent of Pisanello, but the engraving hardly seems earlier than 1470-1480, while the curiously cut streamers of the costume of the seated man occur in the engravings of the Master of the Playing Cards⁶ (Germany 1445-1450). This is an undescribed state before the plate was re-worked, the foreground shaded, etc., and is possibly unique.

Among German engravers of the fifteenth century, Martin Schongauer (1445-1491) stands out as by far the greatest master of that period; he may even be considered the greatest artist-engraver that Germany has ever produced. His "St. James the Greater overcoming the Saracens"⁷ is a large and important print, and our impression is superb. Superb also are impressions of "The Fourth Wise Virgin"⁸ and "The Second Foolish Virgin."⁹ Schongauer's influence is to some extent shown in the engraver who is known by the signature LCz. In spite of certain elements in his prints which show Netherlandish tendencies, it is more than probable

¹Bartsch VII. 518, 3. Hind p. 449, 7. Collection: Prideaux.

²Bartsch XIII. 227, 1 (Copy). Hind p. 347, 4*.

³Passavant V. 108, 37. Collection: Hefner-Altenack.

⁴Hind p. 396, 3.

⁵Hind E. III p. 285, 20. Passavant V. 189, 102.

⁶Catalogue of Early Italian Engravings . . . in the British Museum, by A. M. Hind, p. 285.

⁷Bartsch VI. 143, 53.

⁸Bartsch VI. 154, 80. Collection: Kalle.

⁹Bartsch VI. 155, 83.

¹Bartsch XIII. 395, 4. Hind p. 197, 1. Collection: Davidsohn.



Christ before Annas
The Passion of Christ



The Flagellation
Lucas van Leyden (1494-1533)

Gift of George Peabody Gardner

that he flourished in Upper Germany about 1480-1490. "The Flight into Egypt"¹ is not mentioned by Bartsch, and Dr. Lehrs knows of only six impressions. Also of great importance and of no little charm is "Christ Tempted"² by the same master. There is no record in Bourcard *La Côte des Estampes* (Paris, 1912) of any impression having been sold at auction—evidence of its rarity. The companion-piece, "Christ entering Jerusalem" is already in the possession of the Department. The Museum's collection of Israhel van Meckenem's (1450-1503) works is fast becoming one of the finest known. Our "Passion of Christ,—large plates," is of the first quality, and we already possess several of the twelve plates which form the series of "The Life of the Virgin,"—a companion-set to the "Passion." "The Circumcision"³ is one of this series; it is an engraving of extreme beauty and grace of line, while the impression itself is a very fine one. "Christ before Herod"⁴ and "Christ before Pilate"⁵ are both in the first state and are probably unique; they belong to the "Little Passion," series, while "The Mass of St. Gregory"⁶ is a small plate, executed at about the same period. The *Nuremberg Chronicle* (1493) is the most important of all fifteenth century Nuremberg woodcut publications, and, with one exception, the earliest of any German printed book, of which the woodcuts can be assigned, with any degree of certainty, to a known draughtsman. This was Michel Wohlgemuth (1434-1519), the teacher of Dürer. "The Frontispiece for the *Nuremberg Chronicle*"⁷ is a fine "artist's proof" of the greatest interest and is not mentioned by Dodgson in this

state. In this period we must also include the "St. Ursula"¹ of the Master MZ, generally called Matthäus Zasinger, and "St. George"² by the Master FVB (Franz von Bocholt), a brilliant impression of a very charming engraving. At the foot of the print the initials FVB are almost completely effaced by Israhel van Meckenem, who in re-working the plate, substituted his own initials.

Turning now to Italy in the sixteenth century, we pass to Marcantonio Raimondi (1480-1530), that artist who has "exercised an unparalleled influence and inspired the largest following of any engraver who has ever lived."³ "The Death of Lucretia"⁴ is one of his earliest and most beautiful plates, and Vasari tells us that it was engraved (1510?) after a drawing by Raphael, and that it was this print which induced the painter to allow Marcantonio to publish engravings of some of his drawings. "Adam and Eve"⁵ is another engraving after Raphael, dating from the same period and executed under the direction of Raphael himself. A well-known continental connoisseur has pronounced this impression "unsurpassed" for beauty and delicacy. "Orpheus and Eurydice"⁶ is a very fine impression, while "The Dance of Cupids"⁷ is one of Marcantonio's most charming engravings. These two, as well as "The Zodiac"⁸—one of the engraver's latest and boldest plates—are also after Raphael. Agostino Veneziano, who was a pupil of Marcantonio, and flourished 1514-1536, is represented by two engravings, "Purity"⁹ and "The Last Supper,"¹⁰ a beautiful impression in perfect condition. A

¹Bartsch VI. 377, 10.

²Bartsch VI. 87, 33.

³Arthur M. Hind.

⁴Bartsch XIV. 155, 192.

⁵Bartsch XIV. 3, 1.

⁶Bartsch XIV. 223, 295.

⁷Bartsch XIV. 177, 217. Collections: Morrison, Lawson Thompson.

⁸Bartsch XIV. 299, 397.

⁹Bartsch XIV. 288, 379.

¹⁰Bartsch XIV. 36, 31.

¹Passavant II. 289, 3. Collections: Henry Huth, Brayton Ives.

²Bartsch VI. 361, 1.

³Geisberg 36. Collection: Alfred Morrison. Watermark: Gothic P.

⁴Geisberg 68, first state. Collection: Henry Huth.

⁵Geisberg 69, first state. Collection: Henry Huth.

⁶Geisberg 286.

⁷Collection: Davidsohn.



St. George

Master FVB (Frans von Bocholt)



Christ Tempted

Master L Cz (fl. ab. 1480-1490)

Purchased from the Stephen Bullard Fund



The Virgin and Child
Johann Wechtlin, called Pilgrim

Gift of Gordon Abbott



Equestrian Portrait of Maximilian I.
Hans Burgkmair

Purchased from the Stephen Bullard Fund



The Death of Lucretia Marcantonio Raimondi

Gift of Mrs. T. Jefferson Coolidge

very interesting chiaroscuro woodcut is "David and Goliath,"¹ after Raphael, by Ugo da Carpi (flourished 1510-1520). This artist's chiaroscuro woodcuts were the first produced by an Italian, but though he claimed to have invented the process, there are prints by other artists that bear earlier dates than da Carpi's. Examples of his work are scarce, seldom appearing for sale in America, and the "David and Goliath" is in a fine early state and in splendid condition.

Lucas van Leyden (1494-1533) is one of the great masters of sixteenth century engraving, and the Museum has been fortunate in procuring the complete set of nine plates of "The Passion of Christ,"² engraved by Lucas (if tradition is correct) at the age of fifteen. This set is said to be probably the finest known; it is in perfect condition and of superlative quality and importance. From the general character of the composition and the decorative borders, these plates were probably intended as designs for windows, as Lucas was a well-known painter on glass. "The Return of the Prodigal Son"³ is a very fine impression of another of Lucas' engravings. His woodcuts are extremely rare, and the splendid impression of "The Poet Virgil suspended in a basket"⁴ is a valuable addition. Albrecht Dürer (1471-1528) is well represented

by a beautiful dry-point of "The Holy Family,"¹—a fine and rare impression in the first state—and by three woodcuts, "The Mass of St. Gregory,"² "The Meeting of the Emperor Maximilian I. and King Henry VIII. after the Battle of Spurs,"³ and "St. Jerome in a Grotto."⁴ But by far the most important woodcut of this period is the "Equestrian portrait of Maximilian I."⁵ done in chiaroscuro, by Hans Burgkmair (1473-1531). This woodcut is of superlative quality and is in the sixth state, with the xylographic address of Jost de Negker printed at the foot from a separate block. Jost de Negker, a native of Antwerp, is credited with having invented in 1508 the technically direct method of chiaroscuro woodcutting, and as our print bears the date 1508, it is probably the earliest chiaroscuro woodcut in existence. Two other early and very fine impressions of chiaroscuro woodcuts are "Alcon killing the serpent"⁶ and "The Virgin and Child in a Landscape,"⁷ both by Johann Wechtlin, called Pilgrim, who flourished in Strassburg about 1510-1520. The latter print possesses an unusual amount of charm, both in treatment and design. The Little Masters are represented by Albrecht

¹Bartsch VII. 61, 43, first state.

²Bartsch VII. 142, 123. Collections: St. Aubyn, Gutekunst.

³Bartsch VII. 149, 138, 20. Collection: St. Aubyn.

⁴Bartsch VII. 139, 113. Collection: H. S. Theobald. Watermark: ox head.

⁵Dodgson, p. 75, 15, sixth state.

⁶Bartsch VII. 451, 9. Collection: Lanna.

⁷Bartsch VII. 450, 2.



The Circumcision

Israhel van Meckenem

Gift of George Peabody Gardner

¹Bartsch XII. 26, 8, second state.

²Bartsch VII. 369. 57-65.

³Bartsch VII. 383, 78.

⁴Bartsch VII. 443, 16. Collection: Robert-Dumesnil.

Altdorfer's (1480-1538) "Judgment of Paris"¹ and Hans Sebald Beham's (1500-1550) "Madonna with the Parrot,"² one of his loveliest plates, while a very interesting "Landscape with a fortress on the left"³ is the work of that versatile artist, Augustin Hirschvogel (1503?-1553).

The Museum's collection of van Dyck's (1599-1641) original etchings ranks, for quality and completeness, with the few great collections known. "Adam van Noort"⁴ is a recent accession and, according to Wibiral, extremely rare. Other interesting seventeenth century engravings are six portraits⁵ by Jean Morin (1600-1666), and one⁶ by Robert Nanteuil (1623-1678), the greatest portrait engraver that France has ever produced.

Francisco Goya (1746-1828) is the first Spanish etcher of note since the time of Ribera. Goya's lithographs are extremely rare, and "Les Taureaux de Bordeaux," the complete set of four lithographs, were executed in 1825, when the artist was eighty years of age. William Rothenstein considers them unequalled: "... the whole science of modern composition is to be found in these four drawings; he seems almost to have exhausted the possibilities of the stone."

Among the many etchings of the nineteenth century, mention must be made of the masterpiece of Alexander Décamps, "Environs de Smyrne"⁷ and Félix Bracquemond's "Portrait of Edmond de Goncourt" in its very rare first state. The Millet collection is excellent, and its standard of quality is raised still further by the addition of three very fine prints, "The Shepherdess Knitting,"⁸ "The Man with a Wheelbarrow"⁹ and "Woman Sewing,"¹⁰ the two latter proofs being beautiful and clearly printed—not overcharged with ink. Among the more important lithographs of this period are Eugène Isabey's "Retour au Port,"¹¹—a scene exactly suited to the artist and one that he could depict as no other lithographer has ever been able to do,¹² Gavarni's "Messieurs du Feuilleton," a series of eight lithographic portraits, and twenty lithographs by Raffet, many of them very rare.

In view of the fact that the Museum now possesses one of the two finest collections of the works of Jules Jacquemart, the four exquisite water-colors on vellum for *L'histoire de la Porcelaine* are of peculiar interest and importance. They are probably the only obtainable ones and are a unique acquisition for a Museum. Gonse has made particular mention of the water-colors in his Jacquemart

catalogue "... The etchings were already in the front rank of the artist's most exquisite achievements, but these miniatures and their fineness, taste, brilliance, feeling for style, texture, form, and decoration surpass anything one could dream of."

The following selection of significant masters of engraving from the beginnings of the art to the present, with the number of examples by which each is represented in the Museum, indicates the present range of the collection:

Fifteenth Century

GERMANY AND THE NETHERLANDS

Master E S, 4; Master F V B, 3; Master I A M of Zwolle, 4; Master L Cz, 3; Master M Z (Matthäus Zasinger?), 16; Master $\nabla \triangle$, 2; Allart du Hameel, 1; Israhel van Meckenem, 81; Martin Schongauer, 65.

ITALY


Zoan Andrea, 2; Anonymous Florentine, 23; Anonymous North Italian, "Tarocchi" E Series, 52; S Series, 6; Anonymous Nielli and engravings in the Niello manner, 12; Master I B with the Bird, 4; Master of the Sforza Book of Hours, 2; Jacopo de' Barbari, 6; Giovanni Antonio da Brescia, 4; Andrea Mantegna and School, 33; Girolamo Mocetto, 4; Antonio Pollaiuolo, 1; Cristofano Robetta, 8; Nicoletto Rosex da Modena, 9.

Sixteenth Century

GERMANY AND THE NETHERLANDS

Albrecht Altdorfer, Intaglio, 22; Relief, 48; Hans Baldung (Grien), Relief, 19; Hans Burgkmair, 138; Lucas Cranach, Sr., Intaglio, 5; Relief, 100; Albrecht Dürer, Intaglio, 115; Relief, 236; Hendrik Goltzius, 121; Augustin Hirschvogel, 3; Hans Sebald Lautensack, 16; Lucas Van Leyden, 161; Johann Wechtlin, 7.

ITALY AND FRANCE

Master  1; Domenico Campagnola, 9; Giulio Campagnola, 6; Jean Gourmont, 5; Thomas de Leu, 28; Benedetto Montagna, 8; Jacopo Raibolini (Francia), 4; Marcantonio Raimondi, 203.

Seventeenth Century

NETHERLANDS

Anthony van Dyck, 48; Wenzel Hollar, 698; Adriaen van Ostade, 129; Rembrandt Harmensz van Rijn, 358; Landscape Etchers, 501: Backhuysen, 15; Both, 19; Breenbergh, 11; Everdingen, 43; Goudt, 7; van Goyen, 3; Molyneux, 5; Naiwincx, 28; Neyts, 7; Nooms, 39; R. and G. Roghman, 37; Ruysdael, 7; Saftleven, 8; Stoop, 25; Swanevelt, 91; van Uden, 18; The van de Velde, 79; Verboom, 2; Waterloo, 56; Wijck, 8.

ITALY, FRANCE, AND ENGLAND

Jacques Callot, 760; William Faithorne, 111; Claude Gellée (Lorrain), 54; Ottavio Leoni, 24; Claude Mellan, 305; Jean Morin, 64; Robert Nanteuil, 241.

¹Bartsch VIII, 54, 36.

²Bartsch VIII, 124, 19. Pauli p. 34, 21, third state. Collection: Gutekunst.

³Bartsch IX, 191, 74. Collection: Drugulin.

⁴Wibiral 8. Collections: Dreux, Davidsohn.

⁵R-D 41. Collections: Amman, Davidsohn; R-D 52. Collections: Firmin-Didot, Galichon, Davidsohn; R-D 55. Collections: Archinto, Davidsohn; R-D 78. Collection: Davidsohn; R-D 85, first state. Collections: Dumesnil, Galichon, Davidsohn; R-D 88. Collection: Davidsohn.

⁶R-D 100, second state. Collection: Julian Marshall.

⁷Béraldi 12.

⁸Delteil 18. Collection: Gutekunst.

⁹Delteil 11, second state.

¹⁰Delteil 9, second state.

¹¹Collection: Beurdeley.

¹²Some Masters of Lithography," by Atherton Curtis.

Eighteenth Century

William Blake, 48; Giovanni Antonio Canale, 50; Francisco Goya, 356; David Lucas, 127; G. B. and G. D. Tiepolo, 52; Antonio Maria Zanetti, 220.

Nineteenth Century

Félix Bracquemond, 47; Félix Buhot, 41; Jean Baptiste Camille Corot, 33; Charles François Daubigny, 55; Francis Seymour Haden, 51; Charles Emile Jacque, about 500; Jules Jacquemart, 1102 (1068 etchings, 34 drawings); Maxime Lalanne, 85; Alphonse Legros, 18; Charles Meryon, 102; Jean François Millet, 28; Samuel Palmer, 9; J. A. McNeill Whistler, 58; Anders Zorn, 13.

Lithography

Richard Parkes Bonington, 56; Guillaume Sul-pice Chevallier, "Gavarni," 239; Honoré Daumier, 3312; Eugène Delacroix, 60; James Duffield Harding, 83; Eugène Isabey, 53; Auguste Raffet, 91.

"Voyages Pittoresques et Romantiques dans l'Ancienne France," containing about 2700 lithographs, showing the rise, development, and perfecting of lithography.

In addition to the above, mention should be made of an extraordinary group, numbering over 200, of sixteenth, seventeenth, and eighteenth century chiaroscuro woodcuts, recently augmented by the collection of Dr. James B. Ayer; the practically complete work of Giovanni Battista Piranesi (1720-1778); an exceptionally large and fine collection of the prints of J. M. W. Turner, from the Francis Bullard Bequest; and over 3000 American prints, including eighteenth century mezzotint portraits and nineteenth century wood engravings, as well as etchings.

F. C.

Exhibition of Recent Acquisitions of Indian Art

A SPECIAL exhibition of recent acquisitions of Indian art will be held in February in the first Japanese room from the Rotunda. The acquisitions include the extensive series of stone sculptures, bronzes, wood carvings, textiles and other objects purchased through Dr. Coomaraswamy in India. The most important of these are a series of Buddhist reliefs for the *stupa* or memorial mound of Amaravati: the series includes portions of railing pillars, coping, and casing slabs. These are the earliest works of purely Indian art (second century, A. D.) in the Museum collections. These fragments are a gift from the Government Museum, Madras, from whom there have also been received a bronze of the Gupta period (fifth century, A. D.) and an extensive series of architectural wood carvings which admirably illustrate the characteristics

of the more recent art (seventeenth century) of Southern India. A splendid series of Saiva and Vaisnava bronzes from the Beardsell collection (one a gift from Sir William Beardsell), ranging from the fourteenth to the end of the eighteenth century, provide us with fully adequate examples of the great Southern school of founding. Some small bronzes from Bengal are of very delicate workmanship and date from about the eleventh century. Buddhist and Vaisnava stone sculptures, also of the Pala period from Bihar or Orissa, are represented by several examples in a remarkable state of preservation. There is a stone relief representing Siva with Uma, of about the ninth century, in the style of the well known sculptures of Elura, and many smaller pieces of early mediæval Brahmanical stone sculpture, as well as of Buddhist sculpture of the school of Mathura (first to sixth century, A. D.). The remaining acquisitions made through Dr. Coomaraswamy include a few Mughal paintings, Jaina manuscripts, enamelled jewelry, coins, and textiles from Java, Sumatra, and India. The Javanese specimens are chiefly *batiks* (material of the Javanese national costume), and include a series of specimen pieces made for one of the Javanese princes — amongst these being many examples of exclusive designs, by sumptuary law reserved for royal use.

Other important acquisitions are gifts from Dr. Denman W. Ross; the chief of these are a Cam head of Siva of about the twelfth century, in black stone, and the upper part of a large North Indian stone relief representing Mahavira (the founder of the Jain system), of the ninth or tenth century.

An object of the highest interest, perhaps unique outside India, is the fragment of Ajanta painting acquired by purchase in London. The paintings on the walls of the excavated temples of Ajanta are all of Buddhist subjects and range from the second to the sixth century A. D.

The objects thus acquired, though very far from constituting all that the Museum should possess, are not only works of great intrinsic value, but fill up the most conspicuous gaps in the previous collection and place the Museum of Fine Arts very far in advance of any other American institution, in respect of examples of Indian art, and materials for its study.

OTHER EXHIBITIONS planned for the near future are the following:

Recent gifts to the Collection of Chinese and Japanese Art by Dr. William Sturgis Bigelow. Renaissance Court.

Memorial Exhibition of the Work of Miss Lucy Conant. First Water-color Room.

Rosaries loaned by Mrs. Samuel Fiske Warren, Miss Lucy Morse and Rev. Cornelius Patten. Print Room 8.